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10



AS A SOUVENIR  
THE FAIRY PRESENTS  
IN THIS COVER A  
THING OF ARMOR SAVED  
FROM THE BARRIBAL

## ASK FOR —

F. W. Devoe & Co's Artists' Tube Colors.

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*Recommended by leading artists  
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The manufactures of F. W. Devoe & Co. command the confidence of the most eminent Artists in this country; many of the commendations they have received were given only after prolonged test and use. An experience extending over twenty-five years, in the manufacture of Artists' Materials, the employment of skilled workmen and the most improved machinery, has enabled F. W. Devoe & Co. to produce articles of a superior quality, thoroughly reliable, and adapted to the use of the Professional Artist or the Amateur.

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### F. W. DEVOE & CO.,

NEW YORK AND CHICAGO.

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*We will send a sample yard of our new "Studio" Canvas  
to any member of the Society of American Artists on receipt  
of request and this Ad.*

# Society of American Fakirs.

215 West Fifty-seventh Street,

New York.

*Handwritten notes:*  
The Society of American Fakirs  
is a collection of  
the most famous  
and successful  
fakirs of the  
United States.

**Cheer up, the Fakirs are ripe.**

Society of American Fakirs.



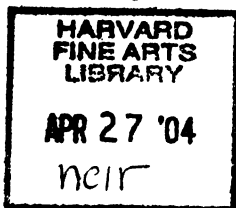
Cart-a-log

OF THE

Eighth Annual Exhibition,

1899.

XFA923, 186.5



Sisson Fund



We desire to announce to the Society of American Artists that we have ALSO expended the enormous sum of FIFTY CENTS to have OUR Catalogue copyrighted.





Homer may have made laws for the  
artist, but no man can make laws for  
the Fakir.

Copyrighted 1899,  
by  
SOCIETY OF AMERICAN FAKIRS.

# The Society of American Fakirs

at a meeting held January 18th, elected the following  
officers and committees for 1899 :

*President :* LEWIS BUDDY, JR.  
*Vice-President :* WILL W. CLARKE.  
*Treasurer :* CARL L. JAEGER.  
*Secretary :* THOMAS R. STETSON.

---

## COMMITTEES:

### *Admissions :*

FRANCIS CODY.

### *Auction :*

LEWIS BUDDY, JR., Chairman,  
WALTER G. BALL,  
H. J. ROBINSON, JR.,  
THOMAS R. STETSON,  
CARL JAEGER,  
F. S. DICKSON.

### *Catalogue and Printing :*

LEWIS BUDDY, JR., Chairman,  
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### *Dance :*

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### *Exhibition and Decorations :*

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W. F. DIETERICH,  
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THOMAS R. STETSON,  
CARL JAEGER.

### *Press :*

LEWIS BUDDY, JR.

### *Orchestra :*

H. F. HOFFMAN.

---

## PASSED MEMBERS:

E. P. UPJOHN, J. C. CLAY, W. M. THOMPSON, J. M. FLAGG,  
I. REMSEN, C. V. KIRBY.

Jury for 1899.

•

*Committee of Detection:*

SAMUEL T. SHAW,	BRUCE CRANE,
CHARLES C. CURRAN,	WILL H. DRAKE.

The usual unique auction sale of these creations will take place on **FRIDAY, APRIL THE TWENTY-EIGHTH**, at two o'clock in the afternoon.

Reserved seat coupon tickets for this excitement may be procured at the office.

Apply early and "get your money's worth."



*The "Worms Eye View" of a Fakir.*

BY THE WELL KNOWN CARICATURIST HY. MAYER.

*expressly for the Society of American Fakirs.*

## Groans from the Men's Corridor. *Life Terms.*

MATHEWS.—Ansonia brass.

SPIGOTT.—Turn it off—quick.

RUSSELL.—Does Lillian know it?

STETSON.—Bulletin : Circulation more normal than last year—some slight hope.

BROWN.—on top; undercovers not cocked.

SOCKS.—My first name? I'd rather you'd call me Mr. Sacks.

TANSY.—A wise expression garnished with eye-glasses and a gold chain.

BALLIN.—Heavy humor.

DIDDERICK.—My future in art; eighteen volumes; is no. full calf.

OFF.—Mamma's hope. Can almost talk.

UHL.—"Pit it out in Mamma's hand."

SMITH.—Welter Weight Wash Worker.

ROBINSON.—"Down at Weber & Field's they have the funniest" etc.

MACK.—"Words, words, words."

KALICH.—"A Demed damp moist unpleasant body."

HECHT.—Serving a ten year's sentence,—one more year to go.

SKODIK.—A modeling young man.

BLANCHARD.—A new thing.

—Long-unworthy-of-notice.

HILL.—Not so high.

CHARRED WICK.—The "light that failed."

PROUDFOOT.—Hands the same way.

HOUGH.—Will it finish?

EDDY.—Uneeda Biscuits did it.

COX.—Full of troubles and *Tribunelations*.

KNOBBÉ.—Not so nobby.

KING.—"You'd think it a Jack."

CIMIOTTI.—Poker-and-Piano instruction very reasonable.

HOFFMAN.—Very busy with art, music and "the drums."

RAMSPERGER.—A veterinary Remedy.

W. CLARKE.—Very busy at the West Side Day Nursery call evenings.

WEDERICH.—See, it speaks!!

WOOLF.—Keep him from the door—very fierce.

WEIL—now, what do you think of this?

SMITH.—Just another one.

**HARDY.**—Earnest and harmless.  
**LLOYD.**—2 uniforms, a pipe and an experience.  
**HAWLEY.**—(softly) "After sketch—class outside."  
**ALICE-en Wonderland.**—Where am I, mamma!  
**"SULKY" SULLIVAN.**—Me and me horses.  
**NO-CASH.**—So tiny to know so much.  
**COALBURN.**—Hot stuff in the cellar.  
**BING(h)am** on the Rhine-wine.  
**ARION BALL.**—Bromo is good ; if not relieved in twenty minutes try a second dose.  
**MONTGOMERY.**—Only a monitor.  
**SANDRASCO.**—How I got on the Herald without the use of spigetti.  
**TAUSKY.**—When I go abroad . . .  
**SPEED.**—Not so fast.  
**NELSON.**—Water-proof.  
           —Tight cuss.  
**TAIT.**—Tight ; hard on the model.  
**WORCESTER.**—Worcester(shire) sauce ; very little at a time.  
**DREYER.**—Dry, Drier, Driest.  
**LÜDEKE.**—To be said in a bunch.  
**MAYNARD.**—Very quiet and ladylike.

---

### *To the Girl with the Look.*

---

Of all the girls I ever saw  
     The girl with the look beats all !  
 The girl with the look, the vacant look,  
     That looks you through the wall.

The girl with the look, the looky look,  
     That looks you through and through ;  
 That looks and looks, forever looks,  
     Till you don't know what to do.

I wonder if in kingdom come,  
     That look will haunt me there !  
 If it does, by cat, I'll eat my hat  
     And flee the golden stair.





**NDTHROAT**  
 (coughsness,  
 Asthma,  
 wonderful

...for example, ...  
 ...in the left hand, threatens the loss of  
 the eye, but if it occurs on the life line in the right  
 hand also, it will be pretty sure to happen. The same  
 rule holds good with all signs. Good predicted in one  
 hand, but not foretold in the other, can be brought to  
 pass by the use of the will, just as evil can be averted

**FOR SALE.** —The entire outfit of a  
 very young art stud-  
 ent. Includes 1 port-  
 folio (nearly new), several sheets of  
 clean Michelet paper, clothes pins, kneaded  
 rubber, plumb bob, 12 in. ruler, piece of  
 clean chamols and a box of charcoal (only  
 one stick used) can have entire lot very  
 cheap. Good reasons for selling (see J. H.  
 Twachtman). Inquire at office of League  
 or Plumber Shop on Ninth Ave. near 812th  
 St., between 12 and 12, on any day but  
 Saturday. Adv. 12 t.

Those who wish to examine hands carefully, should  
 have a magnifying glass, as many important signs  
 are so lightly traced on the palm, that they cannot be  
 seen with the naked eye, and yet they often increase  
 the good, and diminish the evil of the signs.  
 It is highly important to notice whether it  
 is small. A large hand is better  
 subject

for th  
 garment.

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 separately  
 been thorou  
 furriers, an  
 age by fire,  
 of 8% o'

## What might have been.

---

A little class at the Art League grew,  
A little class of Emerald hue,  
Hopefully new and green and few,  
It grew, it grew,  
Listen to its tale of woe.

That little class of Duveneck's grew,  
For nobody guessed and nobody knew,  
Whether that man would prove untrue.  
So that class it grew and grew,  
Listen to its tale of woe.

But Duveneck on a fateful day  
He went away, he went away,  
And alas, alas, does he mean to stay ?  
Will he stay—alway ?  
Listen to its tale of woe.

Wiser and larger that class it grew,  
Then wiser and smaller, for nobody knew  
Where that man was or whence he flew.  
So that class no longer grew,  
Listen to its tale of woe.

---

“Were not this desire of fame very strong in a Fakir, the difficulty of obtaining it and the danger of losing it when obtained, would be sufficient to deter a man from so vain a pursuit.”—*Addison*.

(With extensive alterations.)

“Observe the contour of the figure.”— <i>Volk</i> .
---

## Has 'em nee Rubberneck Class.

---

WHAT'S ON ANNA? FLIES?

MR. S. L. KUSSFFA.—One of three (3 men in the class).  
Never rubbed the wrong way.

MATTIE SIMPKINS.—A kin to a simper. A Texas martyr.

MAPLE WOOD BIRD.

6000 ROSES.

FLOWERED GINGER!

EDITH ABBOTT.—She has a habit of painting Floral  
C. HATON, sometimes off.

RAY TAYLOR.—Raytailer. Our ray of hope.—*Bram.*

ELLEN OR HER BEST.

MR. L. BUCKLER.—Chuckler.

IDA HOLT AND SO HAD NE.

HAUL AWAY AT YOUR PALETTE.

M. COMSTICK.—Cornstalk.

EDITH WALTERS.—A Duveneck miss.

MARGARET HERRICK.—My great—Hayrick.

ECHO HART.—A sweet echo maybe.

GIFFORD.—Not a swain.

OLIVE ALLISON.—Olive! I'll have one.

MARGARET GUNN.—Warranted high aim.

WADSWORTH.—Fort W.

MARY W. SARGENT.—Merry Sargent.

AGNES ARMISTEAD.—Agonies your arm is steady. (Talk  
on Michael Angelo see Cox class.)

"Get- the contour,"  
"Very good start —"

—*Hassam.*

**Are the ten little American Painters really  
mad yet?**

---

If they are low on coal and provisions the S. A. F. can  
put them on to an indoor painting job good for four  
weeks, at a dollar and a half each for an eight hour day.

Now, boys, don't be foolish and so far forget your-  
selves as to join the same union as the seven Sutherland  
sisters and the six little Tailors.

**Moans from the Postkanized Womens's Life Corridor.**

MARY LLOYD.—Mary, the Coxy Lloydie.  
HORTENSE CHATTILLON.—How tense her manner,  
Hortense her name.  
SUSAN HOWES.—Who said "Beans."  
CHARLOTTE BETTS.—A Charlotte ruse.  
MISS HAIGHT.—Oh, how I Haight work.  
VALLIE FLETCHER.—There is not in the wide world a  
Vallie so sweet.  
ALINE MEYER.—You cannot but Ad-Meyer her work,  
such A-line.  
GRETCHEN HOPSTEIN.—May hap' t'will speak!  
ETHEL WHITE.—No relation to B. F. White; she never  
Quails.  
AGNES RIPLEY.—Agnese! Agnese!  
REBECCA FOULKE.—She is going to the old Foulke at  
home.  
HELEN CRANE.—A stunning bird, a credit to the Newark.  
JANET PRENTIS.—We have a good A-Prentiss.  
MARGERIE BROWN.—And still her tongue wagged on.  
"HOWE'S BROWN."—A combination often seen, but oftener  
heard.  
CARRIE HELM.—Every Monitor has a Helm.  
MARY D. GILBERT.—Mary, the Nutty one.  
MARY GREEB.—Mary, the A-Greeable one.  
BERTHA TOWNSEND.—Does she come from Harlem or  
the Battery, which Towns-end.  
MAY HICKS.—Good for conversation.  
MRS. O. B. HYDE.—Very much in evidence.  
GRACE LE COMTE.—We have the title of Le Comte to  
Grace the class.  
MAUDE BRANDON.—Here's to Brandy, may she ever be  
Able to Reed.  
RAY LINDHEIM.—Our one Ray of Sunshine.  
UNA SOLEY.—The Sole unit of the class.  
MAUDE ESPY.—Oh me, oh my, what do Espy.  
M. C. BAKER.—Uneeda Biscuit.  
K. A. LEE.  
ETHEL JACKSON. } If it were not for Generals Lee and  
EDITH POST. } Jackson we could not hold the Post.

## Troubles from the Antiquarian.

---

L. N. H. DURANT.—“Beautifully less.”

MERRY-AL-DAY.—“Oh, the waning brilliance of the clothes of Day.”

GERTRUDE NOBBY-LOCKER.—The cherub of the antique.

MISS M. DUNCAN.—“Hear it not Duncan.” Thy talents are a golden *hair-red-age*! If you only survive this, you may become Duncan *Grey* in time.

GREAT-RUDE HIDE.—By no means a skin; only slightly tanned at present.

MISS MORAL.—While we all like a story with point and intrigue;

With the same in a girl we might quarrel;  
Yet there isn't a student at all in the  
League

Can help liking in both — a good Moral.

MISS KING.—Pensive. Always a thin-king.

MISS JACKSON.—“If to her share some trifling errors fell;  
Look in her face and you'll forget them  
all.”

E. GOLDEN CRANK.—High mettle, but brassy.

M. E. HACK-HER-STAFF.—Cut her stick in January.

FRANCE GEOFFROY.—Little, but oh my!

MISS LAUGHING-WELL.—Learn to laugh better.

NORTH WEST JORDAN.—Be sure and get on the right side of JORDAN.

HARRIET TIT(WIL)LOW.—“And I said to her, Birdie, why won't you Pose? Oh, Willow, Titwillow, Titwillow.”

JAMES (MARCH)HAHER.—“That he is mad 'tis true, 'tis true, 'tis pity, and pity 'tis, 'tis true.”

JOHN BROKE-US-UP.—The baby antique.

ALICE (S)ARGENT.—Unalloyed.

MAY H. CUDDLE?—No, not in the Class-room.

MARY ANN HOGGINS.—Use your plumb line on yourself, my dear, and walk straight.

L. (VANDYKE) BROWN.—A trifle mad. (Hope this won't make Brown madder.

ELIZABETH SPOILDING.—“Foster child of silence and slow time.”

“Oh whistle, and I will come to  
you my lad.”

HOT WATER MATHEWS.—A little tin monitor. He won't be led and don't make a good Copper.

VIOLA MAKE NIGHT.—“Make Night hideous?” Impossible! But as Shakespeare says—“the Cheek of the Night!

MISS VAN WAGGININ.—“For these things should not be done in a corner.”

MADDER BROWN.—It was be-*au-ti-ful*! I could not do it justice.”

SUSANNE ELSE-SNEER.—Try the shoulder brace, see ads. M braces are the best.

MISS LIVING-STONE.—A live pebble, but not the only one on the beach.

MISS LAUD-HER-BACK.—And App-laud her altogether.

MR. THOMPSON.—“You hear that boy laugh?” Well, once is quite enough.

MISS FARMERS-STOCK.—Still looking for the Spoonery, but always in a ladle-like way. Ask Thomas.

MISS MERRY-WAR BATTLE.—A Battle not Lost, but One (of us).

FLORENCE GRIN-BIG.—Almost a full laugh.

EDWARD PARCELL.—Strp. that old tune. It isn’t plead-ing. Please learn a new air. You can easily get a *new ditty* from the Life Class.

KATI DIEHL.—A square Diehl.

MARY STILTON.—The cheese. Head cheese.

MISS M. POTTER.—A Model-her.

GEORGI BURNS.—Our warm baby.

NORMA-ACHE-IS-ON.—“From ighorance our comfort flows,  
The only wretched are the wise.”

—*Prior.*

Is this is so then goodness knows  
What wealth of bliss our friend  
enjise.

S. GRYPHON.—Not a fabulous animal, only a quaint grotesque.

MISS CORNSTALK.—A trifle green, but quickly ripening.

MISS FHIRLKILLED.—No sinuous, wiry student she,  
Who weighs a hundred and sixty-three.

A. LEANER BROWN.—A Brown study. Never blue.

---

“What game is this.”—*Bridgeman.*

## Cries from the Women in the Corridor serving Life Sentences.

---

- CORNELL.—I yell like fury Cornell.  
The RHOADES that lead to construction.  
VIRGINIA FLEMING.—i. e. West Virginia.  
SCARED-DE-FIELD.—Not a regular.  
DRESLER.—Mathilde not Marie.  
TIDBALL.—Oh, Juliet !  
DOUGLASS.—Vender and new.  
SMITH.—Agnese, "this drawing is not as bad as it looks."  
MULFORD.—"Life sentence and hard labor."  
KITCHELL.—This kitch 'ell do.  
LIDE's a bustler.  
CARMEN—cheat 'er.  
KANE-SHE do it. Is she able.  
RAWLE.—Julie et, an' 'et, an' 'et.  
BARRY'S Tricopherous. Hair now.  
"HARD TO HELM."—A funny steer.  
WOLF—in cheap clothing.  
FLOWERS.—Fresh cut.  
When the ELLAS cease from Kipling.  
BROWN NELL.—One of Cox's Brownies.  
Our RUSH-more for number one.  
JOHNSON.—Did you really kiss him ?  
FULLER.—Comparative degree, see Boardman.  
MESSNER.—Here's to you fuzzy, wuzzy, with your 'ayrick  
'ead of 'air.  
GARNETT.—Semi-precious:  
SPECKMAN.—Concoursing herviur.  
GUNN.—Modern disappearing.  
Oh, DAY of rest and gladness.  
HUGGINS.—Nothing new. See last year's catalogue.

" Everything's funny."—Cox.
-----------------------------

## *The Shure Fund.*

---

The Shure Fund of fifty dollars in pennies will be devoted to the purchase of three compositions painted in anything, by an American Fakir, containing one or fewer ideas to be selected by the Jury from the fakes in this show.

The fakes thus chosen will become the property of Samuel T. Shaw, Esq., the donor of the fund.

---

## *The Milhau Consolation Prize.*

---

The Milhau Prize of five dollars in gold will be awarded as a consolation to the author of the least meritorious fake.

The picture chosen for this prize will become the property of Miss Jack Milhau, Esq.

To the above the S. A. F. adds an unknissed portrait of Richmond Pearson Hobson and a whole bottle of Mrs. Winslow's Soothing Syrup.

---

## *The Costume Prizes.*

---

Two prizes of two dollars and eight cents each, reduced from \$2.25, will be given to the man and woman wearing the most original costumes at the Fakir dance.

**This is no fake.**





### **Can't-be-built Gallery.**

BOGUS, GEORGIE H.

**345** September-morning, afternoon or evening, any old where. A nice new frame with name plate.

NENNUET, LIDIA F.

**352** Mellin's Food did it.

WHITTLEMORE, W. JAY.

**354** Looking anywhere—Meet me at 4.30, blue bench on the right.—confidential.

WHISHTLER, JIMMY NEIL.

**335** The Music Room Puzzle—Find the music.

THEYRE, ABBIE H.

**329** Young Woman, let go.

YOLK, "DOUG."

**324** The Wooden Maid. Sister of spirit of the pines working last year. Awarded \$1500 damages by Jury. Shaw loses case.

HARTSHORNE, WALT.

**323** The slush of evening.

LATHROPE, W. R.

**320** \$300 worth of Clouds and Hills. Did Webb "get his moneys worth?"

CHEESE BILL-SWEITZER.

**304** A pink day with green trimmings.

NEWMAN, R. L.

**303** The *red* letter.

**MOSES, MISTER FLORIAN.**

- 95** Extra Joinal—in an adjustable frame and shadow-box which fits this year's picture as well as last year's still life study.

**BREAKOFF MILLTON.**

- 215** Portrait of Scribner's Magazine with Mrs. J. T. M. in background. Property of her husband by same name.

**HIDE, WILLIE H.**

- 198** Intended for Mrs. L.—or take back your roses.

**HAWTORN, C. W.**

- 201** A milk can and a lot of other heavy things.

**PETERED CLINT.**

- 204** Intended for Dr. Daniel Coit Gilman and owned by a gentleman of exactly the same name—most coincident.

**CHEESE, ADDIE COLD.**

- 273** A face—How did she get the blue ribbon.

**HOITER, ALL BUT.**

- 262** Just a bite at twilight or why Carl Bitter.

**BACKWITH, KIRREL.**

- 259** A picture of some Rice.

**DIZZER, LOO PAUL.**

- 251** One of those green things.

**THUN, GEE A.**

- 252** Portrait of J. I. H. Downes, Esq.  
Owned by " " "  
Purchased by " " "  
Painted for " " "  
Loaned by " " "  
Courtesy of " " "  
Paid for by " " "  
Ordered by " " "

**DOING MARY CHESTNUTY.**

- 255** May-be, perhaps, but we doubt it.

## North by Northwest Gallery.

DON'TA-KNOW RUDDER.

238 Egg Nogg over the bar.

SLANDERS, BERTIE D.

245 Moonlight, with money in foreground.

WON-DER LANKY, FRANCISSE.

232 Decorative frame around something.

HOPSKIPSON, CHOLLY,

227 Little Red Head (we can't beat this).

LOSTSON, ERNIE.

230 Winter (with snow), most peculiar.

O'CONNOR-DOUGLASH, JAWN.

221 Patty Duffy's Cart with entrance to Fourth Ave.  
sewer in foreground.

DR. CORDOVER, MATILDA.

224 Spring Idle—Give her a light.

THORYER, ABET H.

55 !? — ; — Who said what's in a name?

LEVI, HANK L.

190 Does it look like Papa?

HURRYSON DIRGE.

172 Moonlight on Snow—or Philadelphia on a busy day.

PRANDERGASP, MAURIE B.

171 What would Grandma say to this.

POTT-HER, BETSY O'.

112 Dope days.

COUGLIN, WILLIE A.

42 Very formal landscape—a real fake.

O'ROIRKE, ED. A.

35 A rapid rush of paint.

BORROWS BRIGHTSON.

34 Maggie take in the wash.

## How I make a Drawing.

BY SEEDY GLIBSOME.

---

My method is this : To begin with I carefully remove all particles of dust from my technique. I then fasten a clean sheet of *English* Bristol board to my drawing table with four large round thumb tacks.

At this point I ascertain the exact temperature of my "work-room." This being absolutely correct I sit down in an ordinary chair such as you will find in any large apartment store, and facing the drawing table, making sure that the light falls directly over the left shoulder, I take my bottle of Higgin's water-proof India Ink between the thumb and forefinger of the left hand, at the same time with the right hand firmly grasping my harveyized nickel-steel "Exclusive" Life Publishing Company pen I proceed by first making some peculiar secret marks at the bottom of the Bristol board, which most people mistake for my signature. This invariably insures absolute success for anything I may draw above it.

My method at this point is to consume four or more cold bottles of ideas in company with Mr. Pipp, when after gazing earnestly at a portrait of Charding *Day-vis* my inspiration comes and the result I must leave to the ravings of the public, which sometimes makes me ask myself : why am I what I am ?

"While there's "Life," there's hope."— *Gibson*.

„ What is this thing you have drawn.”

— *Twachtman*.



**A Bunch of 1897 Fakirs.**

The proceeds arising from this year's frolic of the Fakirs will be invested as was last years' and the interest devoted for a scholarship at the Art Students' League of New York City, awarded by competition. Conditions will be announced later.

**THIS IS NO FAKE.**

## **Five-sixths of a dozen American Painters.**

(ALL UNION MEN.)

---

Any old style of house and sign painting, also grain-  
ing and glazing promptly attended to.

Specialty, Railroad display signs.

Leave address on slate,

Lately showed samples of work at Endurance-Rule  
Galleries.

CHILD HAS' EM.

In the "Sun" (it must be so).

The Brittany Sisters in their green umbrella act.

The brook with indication of a figure—might be a good  
thing when finished.

RACHTMAN, J. H.

His house, or what it might be—evidently a dream.

Another brook or probably second section of the one by  
the other Childe.

Morning.—A plain canvas but with good foundation color  
for a picture.

BOBBY READ.

Three purple thoughts, among them : Floor d'lies, or "how  
shall I have that organdy made up."

SLIMMONS EDDIE.

Morning—with basket wove finish.

TAR-BALL, E. C.

"The White Dress" with lady inside, also sofa, but mostly  
*floor*, lady undoubtedly "has the *floor*."

DECRAMP, JOE R.

Girl dying her hair—demonstrating that "it is easy to dye  
with Diamond Dyes."

J. PRISCILLA WHERE.

Portrait of lady with paralysis—left arm perfectly useless.

The torse is — what shall I say?— <i>Blum</i> .
---



ART STUDENTS' LEAGUE OF NEW YORK  
215 WEST FIFTY-SEVENTH STREET

In our Students Room.  
Dearest Mamma: -

Thomas just handed me  
your good letter enclosing Papa's  
check ~~dated~~ for one dollar & ninety cents,  
it makes me feel so rich. Why was the  
check dated so far ahead?

Mr. Whitehead tells me the date makes  
my payment really too much in advance  
as I have tucked it safely away in my purse  
where I keep that cough plaster and the  
samples you sent. By the way, I haven't  
been able to find binding to match the  
blue serge sample. I'll try Dr. Creevy's  
and Stern's today.

The League is a dear old place,  
and I'm doing just ~~fine~~ splendidly  
Mr. Trachtenman said. Expect to be off  
the block band in a few months; wait  
that to grand?

Was so sorry to hear Freddie's ankle  
is not improving; isn't it strange?

There are a lot of ~~idiot~~ idiots  
around here getting up some sort  
of a Fake Show mostly men.

Speaking of the men  
here, I find ~~some~~...



## Snide Talks with very young Girl Students by one who failed.

---

*N. G.*—Use Rubifoam for cleansing your palette.

*Gladys Van T.*—Don't mind your instructor, my dear. He doesn't mean half he says. He's paid to kick, you know. It is necessary in order to hold "his job." Just rise above discouragement. Art is not so hard if you don't go into it too seriously. There is other work you would find much *harder*. Think of Croker against Moss.

*Stella R.*—I find it a splendid plan to wear "nearkid" gloves in painting baby pictures.—Yes, dear fish nets are really used to catch fish in, but by all means drape one in your studio. I don't know why, but never neglect doing this.

*Evelin McG.*—You poor dear I know just how you feel, however don't be too discouraged, I can recall as I write, *two* women who have made a success of art.

Those nervous spells after criticisms need not alarm you. I would advise half a Uneeda biscuit and a small cup of cambric tea at such times. You will find Ruskin in any large book-store.

"*Curious Student.*"—No dear, there is no cure for Mr. Kelley.

Yes, the lunches at the League are really *safe*, but that is all.

*Bernice K.*—Don't think of giving up work at the League. It is the easiest thing you will ever have probably. Work it as long as your family will stand the tuition.

*Eloise N.*—You can procure Mr. Gibson's picture at any stationers. Yes, they are to be had printed on glazed paper.

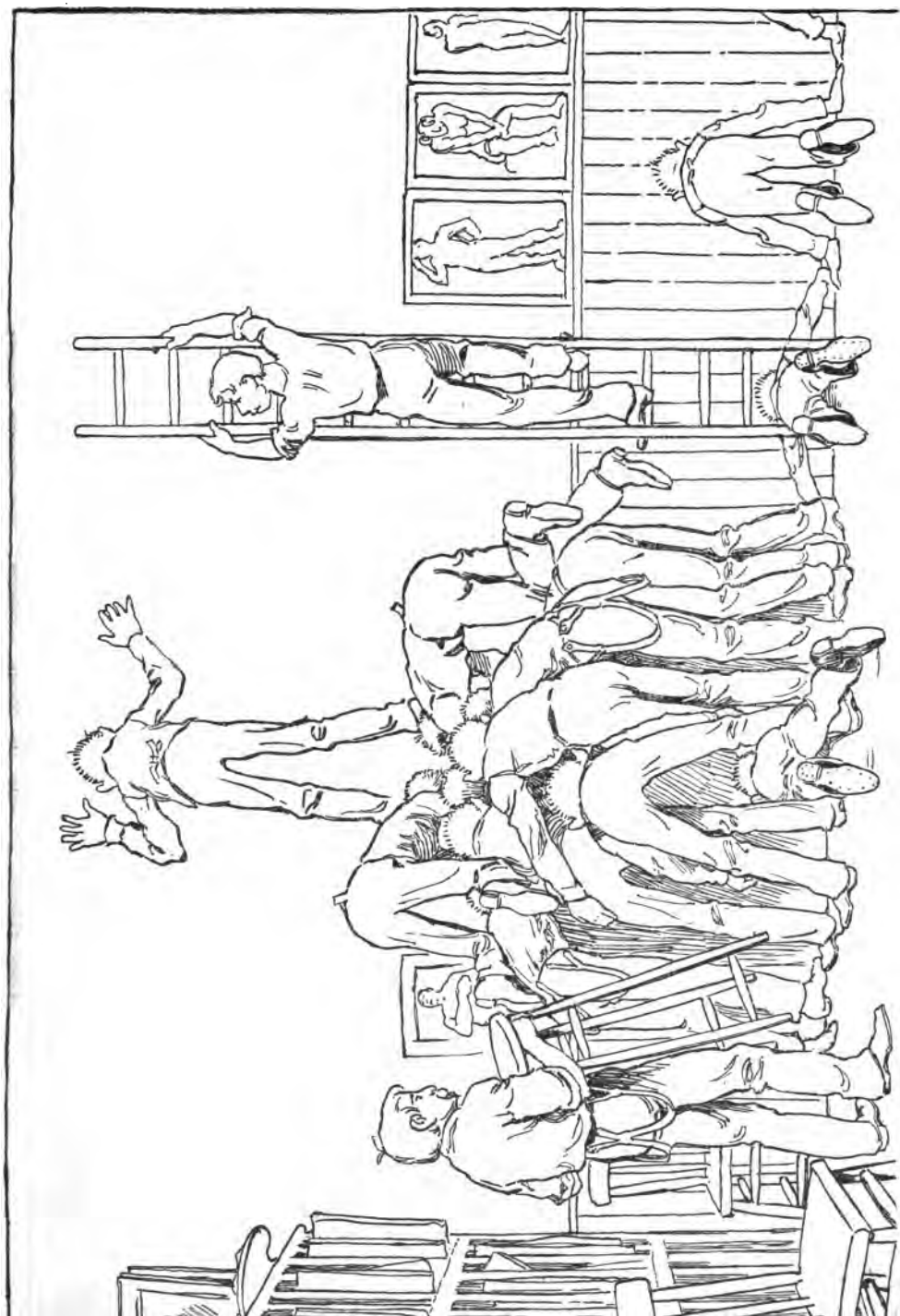
I believe he eats pie with a fork just like any of us. I'm sure you are mistaken about his drinking violet water.

*Daisy B.*—You are right about the class of men at the League. I'll not discuss it here however but will write you direct if you will send stamp.

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**DUVENECK**

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*After-effects of one of those "fierce" ice cream treats.*



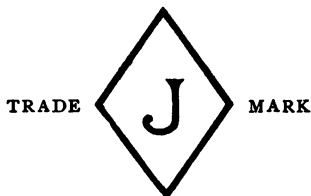
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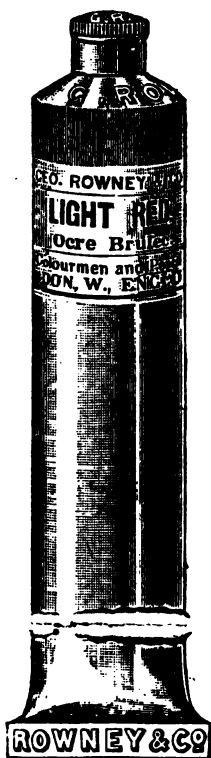
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